Compositions

PAR

L. M. GOTTSCHALK

Pastorella e Cavalliere

Fabliau.

A gallant Knight, in search of adventures, meets on his way a young village maiden. Fascinated by her budding charms and simple grace, he offers her his troth. Bachelette hears him with cruel indifference, smiles at his passion and continues to sing her rustic song. The Knight wages his suit with renewed ardor, but neither vows of love, nor promises of fortune can conquer the scruples of the beauty, whose joyous song is heard by the Noble long after he has left the scene, and with sad and confused bearing has once more turned his palfry in the direction of the Tournament.

Note de L'Auteur.

L'exécutant devra, dans ce morceau, s'attacher à accentuer le dessin persistant de l'accompagnement, de façon à toujours donner à l'auditeur l'idée du rythme ternaire, c'est-à-dire de la mesure à $\frac{3}{4}$, dans lequel il est écrit. Cette observation est d'autant plus essentielle que la mélodie, dans quelques passages, semble indiquer le rythme binaire, c'est-à-dire de $\frac{6}{8}$. C'est du conflit de ces deux rythmes contraires (dont l'un, comme je l'ai déjà dit, doit être subordonné à l'autre) que naît en grande partie l'effet que peut produire ce morceau, s'il est bien joué. Je recommande à l'exécutant la fidélité la plus scrupuleuse dans l'observation des signes *p. f.* Rallº Dim. &c. &c.

L'auditeur, après avoir été prévenu du sujet de ce Fabliau, doit, si l'exécution en est intelligente, pouvoir suivre toutes les phases, toute l'action du petit drame amoureux que l'auteur a cherché à traduire en musique.

Note by the Author.

The performer of this piece should endeavor to emphasize the iterated design of the accompaniment, so as invariably to convey to the listener the idea of the ternary rythm – i.e.– of $\frac{3}{4}$ time in which it is written. This observation is particularly essential, inasmuch as the melody, in some passages, would seem to indicate the binary rythm, or $\frac{6}{8}$ time. The effect which this piece is capable of producing, if well played, arises in a great measure, from the antagonism of these two conflicting rythms, one of which, as I have already observed, must be subordinate to the other. I would recommend to the performer, the most faithful and scrupulous observance of the signs: *p. f.* Rallº Dim. &c. &c.

After having been informed of the subject of this "Fabliau," the auditor, if it be performed in an inteligent manner, should be enabled to follow all the phases, and the entire action of the little sentimental drama, which the author has endeavored to render into music.

Emile Prudent.

Pastorella e Cavalliere

The young shepherdess and the Knight.

L.M.GOTTSCHALK.

Montagnes du Matouba
Guadeloupe aout 1859.

Moderato, Tempo di Valse. (♩ = 79.)

INTRODUZIONE.

p *p* Legato. *p* *p* Tranquillo.

Rit. *pp* Morendo.

Tempo di Valse ma Moderato.

Ben Misurato.

A gallant Knight, riding on his palfry, meets on his way a young village

maiden.....

Giocoso sonore ma *p*

Fascinated by her budding charms and simple grace, he offers her his troth.....

mfz

p

Dim.

p

Espress: semplice.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. mfz Ped.

p Dim. p

Ped. Ped. Ped. Ped.

The maiden laughs at his offer and contin-

Ben Misurato.

Espress semplice. ff

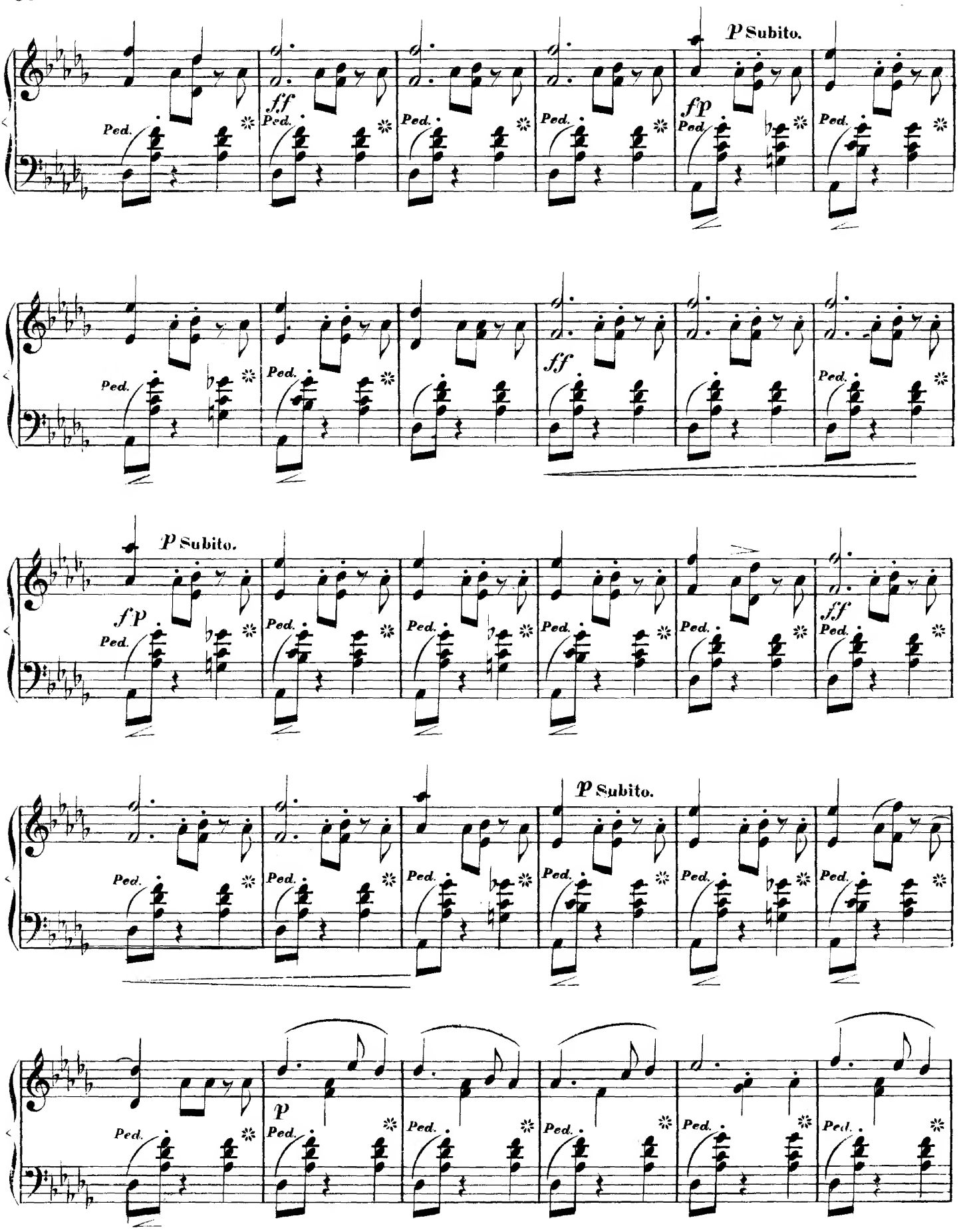
Ped. Ped. Ped. Ped. Ped.

-ues her rustic song.....

p Subito.

fp

Ped. Ped. Ped. Ped. Ped.


P Subito.
ff
fp
Ped.
P Subito.
fp
ff
P Subito.
p

mfz

p

Espress.

Dim.

Ben Misurato.

ff

p Subito.

ff

p Subito.

fp

Meno forte più presto ma non troppo.

Ben Misurato.

The Knight wages his suit.....

Malinconico il canto ben marcato.

Agitato.

f *p* **Subito.**

Ped.

and with renewed ardor vows his love.....

Con Amore.

Provoked at her indifference he be-

Con Passione.

-comes desperate,.....

His eloquence becomes

Più Presto.

passionate,.....

Con

he offers her his name, his fortune and his life's devotion.....

Amore.

Con Passione.

f *p* *ff* *p*

Più Presto sempre.

Cres . . . . . cen . . . . . do.

Veloce.

he cannot live without her, and, unable to control the power of his love, he

ff

falls at her feet.....

Bachelette hesitates;.....

Più Lento.

Rallent. . . . poco . . a . . poco.

Dim.

p

Ped.

Dolente.

troubled and agitated, she looks regretfully around the

Piu Lento.

pp

Malinconico.

p

fields. Casting her eyes towards the cottage, she sees her old mother, her beloved affianced, and her dear

Pesante ma *p*

p

flocks from which she would have to part for ever.....

Dolente.

pp

Malinconico.

Piu Vivo.

Cres.....cen.....do.

Più Presto.

Scherzando. "No, no!" she said to herself, "I must re-

Cresc.....poco.....a.....poco.

Cresc.

Ped. *Ped.* *Ped.* *Ped.*

main a Shepherdess" and then the joyful maiden resumed her song.

Tempo Primo.

Giocoso.

p Subito.

f

Cresc.

Ped.

Ben Cantato.

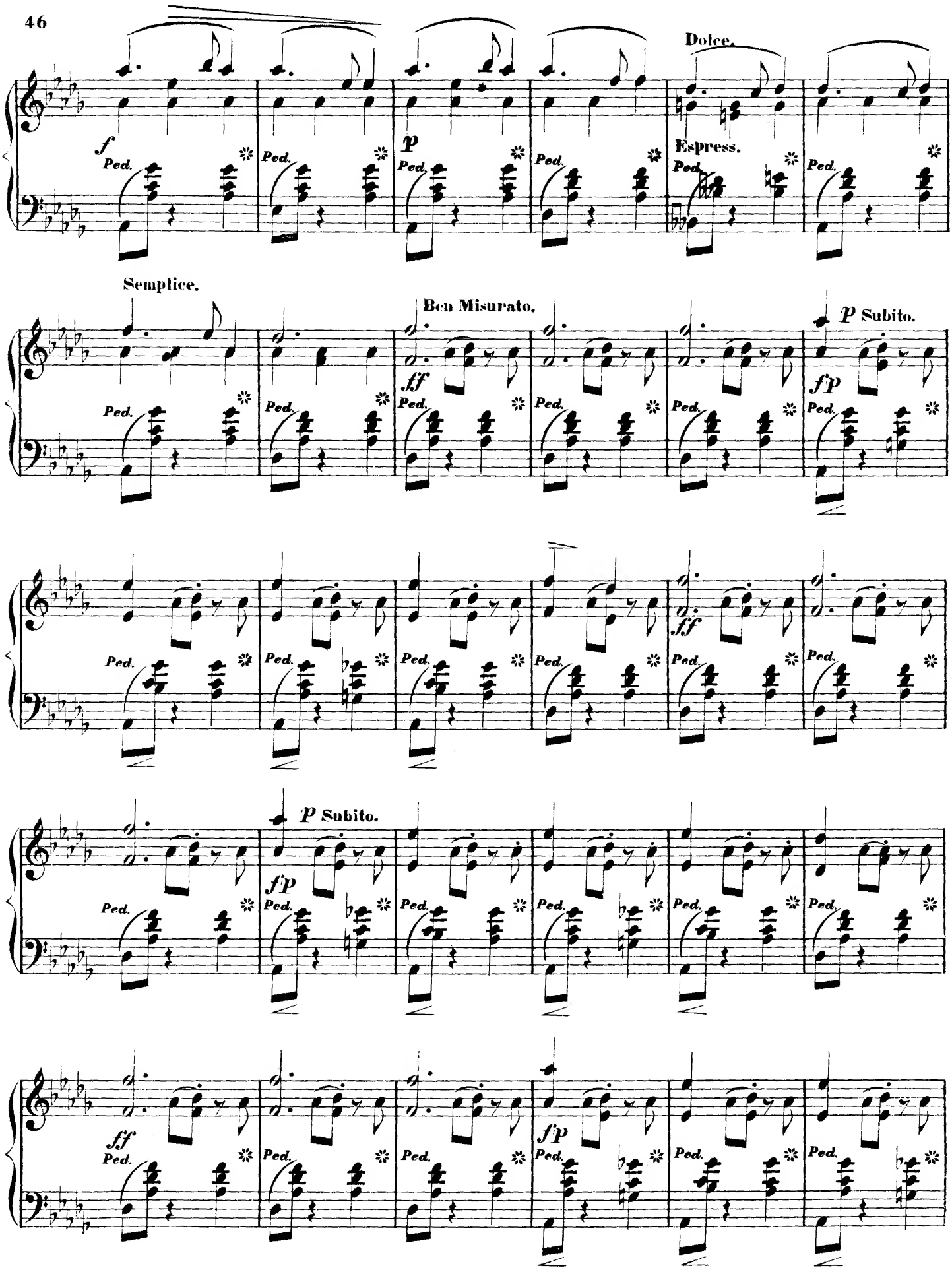
f

p

Dolce.

Espress.

Semplice.


Dolce.
Espress.
Semplice.
Ben Misurato.
p Subito.
p Subito.
Ped.

p Subito.

ff

fp

Ped. * Ped. * Ped. * Ped. * Ped. *

which is heard by the Knight long

Piu Lento.

ppp

Ped. *

after he has left the scene, and with sad and confused bearing has once more turned his palfry in the direction of

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

the Tournament.

Rit. un poco.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8va 8va

Armonioso.

pp *pp*

Ped. * Ped. * Ped. *

Allontanandosi.

Rallent.